

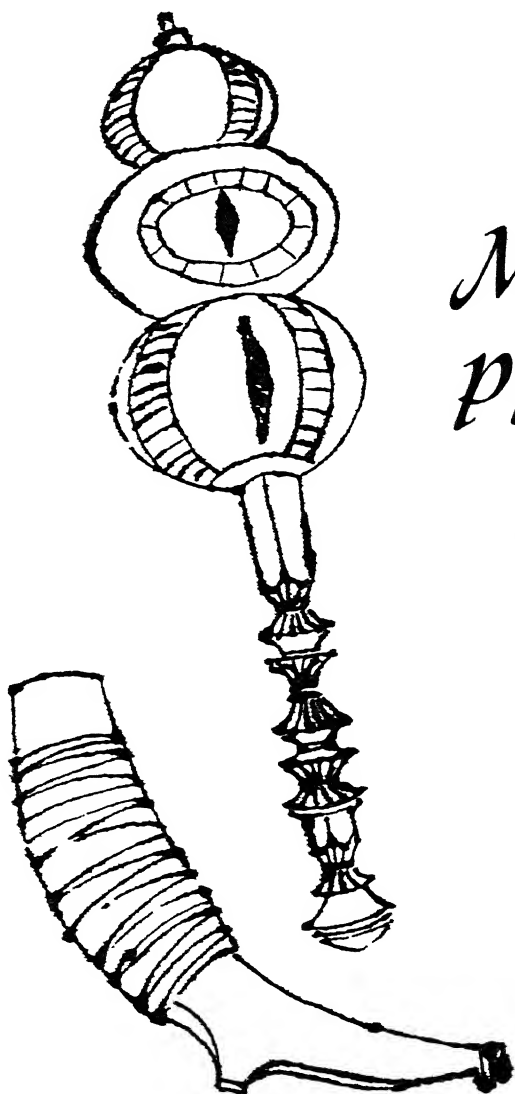
List of Examples of Primitive Music

(following page 183)

1. *Shona Karanga (northern Rhodesia) song from a tale*
Transcribed by Bruno Nettl; recorded by the University of California African Expedition, 1948; deposited at Indiana University.
2. *Kouyou (French Equatorial Africa) women's dance song*
Transcribed by Bruno Nettl from the Ethnic Folkways Library album "Music of Equatorial Africa." Used by permission of Folkways Records and Service Corp.
3. *Arapaho Peyote song*
Transcribed by B. Nettl; recorded by B. Nettl, 1952; deposited at Indiana University.
4. *Arapaho Peyote song*
Transcribed by B. Nettl; recorded by B. Nettl, 1952; deposited at Indiana University.
5. *Two Shawnee Peyote songs*
Transcribed by B. Nettl; recorded by B. Nettl, 1952; deposited at Indiana University.
6. *Shawnee turkey song*
Transcribed by B. Nettl; recorded by C. F. and E. W. Voegelin, 1932; deposited at Indiana University. Reprinted from *Southwestern Journal of Anthropology*, 9:280 (1953), by permission of the editor of the journal.

Bruno Nettl was born in Czechoslovakia and came to the United States in 1939. He received his Ph.D. from Indiana University where he studied musicology and anthropology. From 1953 to 1964 he was—with some interruptions—on the staff of Wayne State University as a librarian and teacher of musicology. In 1964 he was appointed to the faculty of the University of Illinois to teach ethnomusicology. In 1952 he collected Plains Indians music and, in 1956 and occasionally since, he has done or directed field work among ethnic groups in Detroit. During 1956-58 he was a visiting lecturer under the Fulbright Act at the University of Kiel, Germany. Mr. Nettl is the editor of *Ethnomusicology*, journal of the Society for Ethnomusicology, and is curator of the Wayne State University Archives of Ethnomusicology. He is the author of *North American Indian Musical Styles* (1954), *Music in Primitive Culture* (1956), *Introduction to Folk Music in the United States* (1960; rev. ed., 1962), *Cheremis Musical Styles* (1960), and *Reference Materials in Ethnomusicology* (1961), as well as numerous scholarly articles.

*Music in
primitive
culture*



Music in Primitive Culture

by Bruno Nettl

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To my father

CARNEGIE INSTITUTE
OF TECHNOLOGY LIBRARY

Preface

The purpose of this book is to introduce the music of primitive people to students, scholars, and laymen. It is not intended to interest the specialist in non-Western music, who will find little here that is new to him. The material presented is based on works already published and on facts already known; hence the nature of the book is truly introductory, and no attempt has been made to draw up a set of definitive conclusions. I have not covered systematically the music of all primitive cultures: this would be impossible at present even if time and space were available, because of lack of source materials. It has been my purpose, rather, to show the kinds of phenomena that occur in primitive music, to give examples, and to indicate how they have been studied and to what *general* conclusions they have led. For the student who wishes to continue the study of primitive music in more detail, Chapter 3 discusses methods of analysis and research, and the annotated bibliography supplies further literature.

Primitive music is a subject bordering on several disciplines: musicology, anthropology, folklore, psychology, and others; and a student in this field has almost inevitably been trained in one of those areas. Thus it comes about that, in any book on primitive music, the basic disciplinary bias of the writer is evident. I am myself a musicologist, and do not pretend to approach the subject from other points of view. I have tried to include the necessary anthropological, folkloristic, and other data and theory; but

the anthropologist or folklorist who reads this may find that the interests of a musicologist in primitive music are not always the same as his. The distribution of emphasis was decided partly by this basic disciplinary bias; it was also guided by what has been stressed or neglected in previous research, since this book is a survey of the work that has been done in the past and a summary of the theories that have been formulated.

Some of the examples of primitive music have been taken from printed sources, and the rest I have transcribed from my own and other collections of recordings. Usually the examples have been limited to the illustration of specific points, with aspects that do not contribute to the illustration omitted. The texts of vocal music have not been included where they do not so contribute, for transcription of texts from recordings is almost impossible even if the language is known, and the examples in this book cover over thirty languages.

It would be very difficult to mention all the teachers, colleagues, and friends who have indirectly assisted in making this book by formal and informal instruction and discussion. My thanks are extended to them all. I am most indebted, however, to Dr. George Herzog, who introduced me to the study of primitive music, trained me in the fundamentals of the field, and taught me most of what I know about it.

BRUNO NETTL

July 1955

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